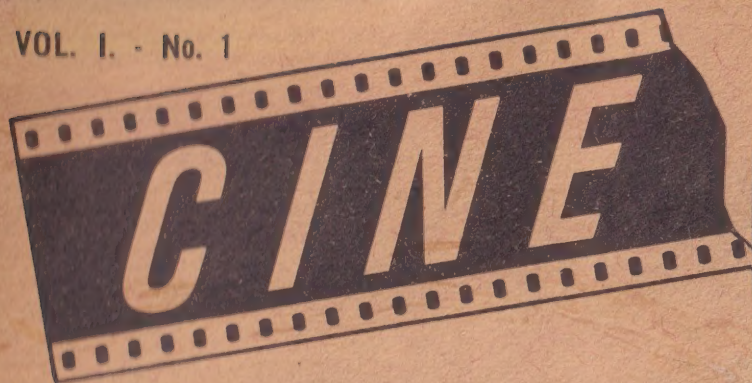


VOL. I. - No. 1

A CANADIAN MAGAZINE

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World

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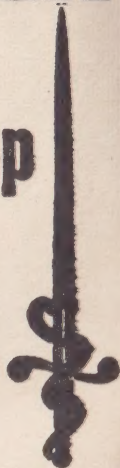
"...Those who say that the Cinema is dead or dying - killed by television - are talking nonsense. They are guilty of confusing a medium of expression with a means of transport.

-Anthony Asquith

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"Zanuck saw his home movies — thinks the guy's got possibilities."

AMERICAN CINEMATOGRAPHER,

# MONTREAL FILM FESTIVAL PROMISES EXCITING SEASON

Montreal's fourth International Film Festival is extended this year from 6 to 10 days and will be held from August 2nd to 11th.

After the fiasco of Ontario's Stratford Film Festival and the uncertainty of the Vancouver efforts, Montreal's festival rises as the only Canadian venture to a grand stature of international importance on the North American continent.

The directors of the festival also announced that the First Festival of Canadian Films, will be part of the Fourth International Film Festival.

Their intention of inviting foreign directors, producers, actors and critics promises an exciting season to all those attending the popular Festival.

The best Canadian Film will be awarded a Grand Prize of \$500.00, and the Kino Club, a meeting place for film-makers and serious fans will be enlarged.

★ ★ ★

Ottawa will hold a three-day UNESCO Festival and Seminar on "Films on Art" from May 23rd to 25th. This festival is directed by Dorothy Macpherson who promises an interesting slate of speakers.

★ ★ ★

Mr. Gerald Pratley comments in the Toronto Star: "While this country continues to lag far behind the smallest and poorest of other lands when it comes to film making, we are at least managing to put on interesting festivals".

★ A panel show (701, Channel 6 Tuesday April 28) discussing the state of Canadian feature film production turned out to be a fiasco. A remedy for this country's ailing feature film making has not been found despite the pressing efforts of interviewer Percy Saltzman. None of the panelists afforded a constructive answer. We shall return to this subject in the next issue.

★ ★ ★

Overseas Film Festivals:

Cannes: May 10-23; Berlin: June 21 - July 2; Moscow: July 7-21; Edinburgh: August 18 - Sept. 1; Venice: last 2 weeks of August; Cork: Sept. 15-22.

## Our Cover Girls

FRONT PAGE

**KALINA JEDRUSIK,**  
*Poland's Debbie Reynolds*

INSIDE FRONT PAGE

**MARGARET LEE,**  
*London born, a hit in Italy*

INSIDE BACK PAGE

**DELPHY MAURO**  
*Fernandel's discovery... at the Milan Fair*

BACK PAGE

**TERESA IZEWSKA**  
*in Czeslaw Petelski's The Damned Roads (Polish)*

ACKNOWLEDGMENTS:

FILM POLSKI, DER STERN,  
CONTINENTAL FILM REVIEW,  
'ARCHIV.

Signed articles represent the views of their authors, which views are not necessarily shared by the editors & publishers.

KONRAD GODZINSKI

*Presents*

# ANSWER *to* VIOLENCE

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★  
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"... is a tense and trigger sharp movie ..."

"It has an excitement that makes it one of the best wartime  
espionage movies ever made."

— FRANK MORRIS  
*Film Critic, Globe & Mail, Toronto*

# films from Poland

COMPILED AND EDITED BY KONRAD GODZINSKI

Poland is without doubt the most exciting single film production country in the world today. As such it is far ahead of any Eastern country, and in concentration and relative number of good films produced it is also ahead of most Western countries. It must be born in mind that Poland produced only about 20 films a year since its great film renaissance began in 1954, and when one considers that among these 200 films there are at least 30 which have a high artistic caliber and a solid, coherent form, the extent of the Polish effort becomes obvious. No other film production country in the world today can claim 15% excellence.

The reasons for the creative upsurge of the Polish cinema are varied; one of the prime ones is undoubtedly the "revolution" of Gomulka, which considerably freed directors, writers and actors to talk as freely as any equivalent person in the West, and often more candidly. The Polish spirit is one of the joys of a journey to East Europe—a matchless humor and a dauntless stubbornness make them the Irish of the East. With the added trait of creativity thrown in for good measure.

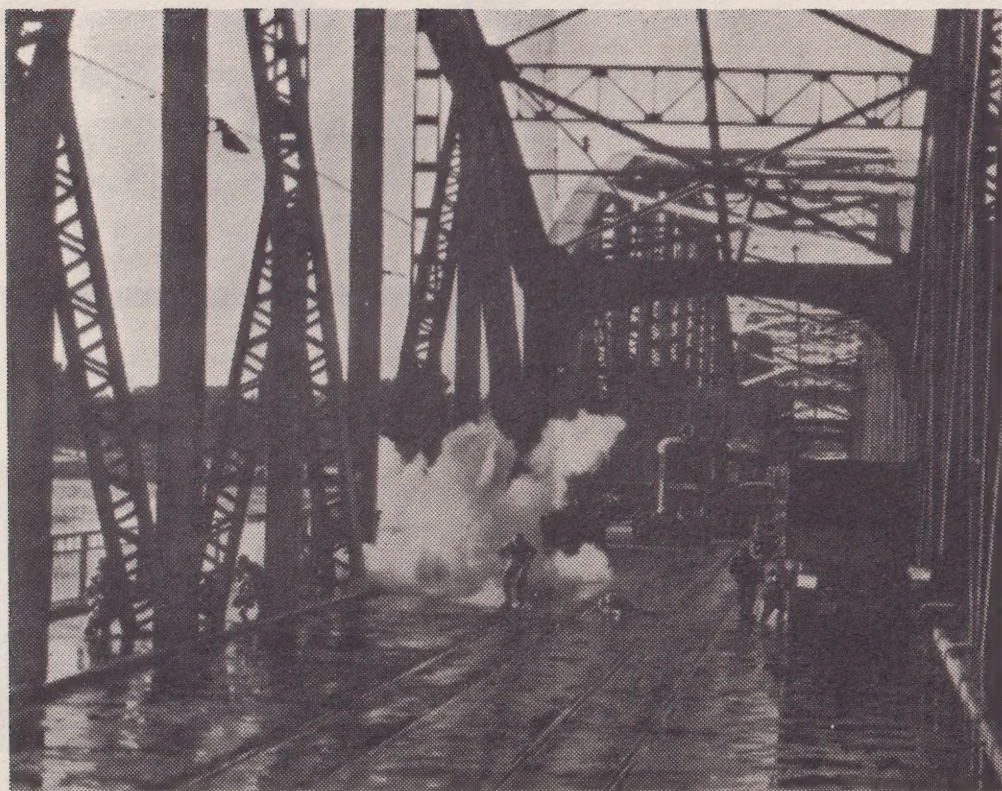
Poland's film industry is divided into eight "production units," each fairly independent, and each supervised by a creative director. Thus the "KADR" unit, perhaps the most famous of all, is supervised by Jerry Kawalerowicz, today Poland's dean of film directors, and includes among the directors who work within its system people like Andrzej Wajda, who made the "Generation"—"Kanal"—"Ashes and the Diamond" trilogy.

Within each unit the directors are free to suggest their own themes, or writers their own stories. If a theme is accepted, there is no overall ideological control.

The basic problems are the same, however. Polish films, especially the best ones, also deal largely with war themes, and principally for the same reasons. Not until 1961 did the Poles make at least 50% of their films on contemporary subjects, and one must sadly say that the contemporary films which they did make in 1961 do not come up to the quality of the previous war films, or even the war films made in 1961.

The Polish films are varied, and one cannot do them justice in a short space. Generally speaking their common characteristics are an intense individuality which engages the spectator deeply; a fiery formal attack which leads to an extreme pictorial beauty; a self-delivery to their subjects by the directors, which causes emotional repercussions in the attentive spectator; and a sparseness of treatment which allows for the intelligence of the viewer. The Polish films are mature films *par excellence*, which cannot help but appeal to a mature audience.





...a fiery formal attack  
that leads to an extreme  
pictorial beauty...

## ANSWER TO VIOLENCE



Zbigniew Cynkutis  
a husky lad, is one  
of the heroic figures



Andrzej May  
and beautiful  
Bożena Kurowska  
Poland's most talented  
young representatives  
in "method" acting.



## OUR COVER GIRL — KALINA JĘDRUSIK

Her artistic career is extremely interesting. A part of Polly in Brecht's "Three-penny Opera" was the first, which made Kalina Jędrusik famous. At the same time it opened up new possibilities for her acting, as in this part she also charmed the audience with her execution of Brecht's songs. That started her singer's career, and at present she is not only a dramatic actress, but at the same time, one of the most popular Polish vocalists. Owing to her interpretations quite a number of songs made the greatest hit in the last couple of years. On the screen, filmgoers have seen her as Anka in Passendorfer's "Shadows of the Past", in an episodic role in Wajda's "The Innocents Sorcerers", and recently in "Opening Tomorrow", directed by J. Morgenstern (as Miss Percyk).

Her latest great success was the result of a competition sponsored by popular "Express Wieczorny" (Evening Express) which gave her "The Golden Mask" — the title of the most popular Polish TV actress.

This brief characteristic would, indeed, be wholly incomplete, if I forgot to mention that the list of her successes does not express only the general recognition of her dramatic and vocal talents. I feel quite sure that the close examination of the opinion expressed by TV audiences would prove that she was elected TV Queen by a crushing majority of men, who couldn't miss noticing Miss Jędrusik's charms. (See picture on outside front cover.)

In her private life she is married to Stanislaw Dygat, a writer.

## A NEW FILM OF THE AUTHOR OF "ASHES AND DIAMONDS"

The prominent Polish film director, ANDRZEJ WAJDA, visited Moscow recently to discuss the production of his new film dedicated to the common struggle of Polish and Soviet partisans against the Nazi aggression. The final version of the film's script will be worked out in co-operation with GRIGORIJ CZUCHRAJ and WALENTY JEZOW - authors of the famous "BALLADE OF A SOLDIER". As stated by ANDRZEJ WAJDA, the cast of his new film will also include a number of Soviet actors.



ANDRZEJ WAJDA - is one of the pillars of the "Polish School". As soon as Wajda's photograph and life story, together with an appreciation of his early works, appeared in the "Persons of Promise" column of "Films and Filming" - he could well claim to have become a public property. There is scarcely a film fan in the world to whom the name of the young Polish director would sound unfamiliar. He is one of the set who have succeeded in making the Polish cinema famous the world over.

Wajda knows very well how to select a subject for his picture - he refuses to work at a film that he feels would not be able to grip his fancy. As a rule he co-operates in writing the screenplay or an adaptation, and belongs to those intuitive and creative directors who, even at the studio, while actually shooting the picture, may once more re-shape his work so that it should remain true to his ideas. And that is probably why his works stand out.

---

**GET MORE OUT OF LIFE**

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## A SATURDAY DATE



with GERALD PRATLEY

*The following is a reprint of a CBC radio broadcast on the Saturday Date show. The Editor wishes to express his thanks to Mr. Gerald Pratley for his kind permission to use it in this issue.*

K.G.

Twelve years ago or more Polish films began showing in Toronto, following the long void brought about by the war. With their cities ruined, their economy at a standstill, and finding themselves under the rigid communism of the Stalin regime, the Poles nevertheless gave their full attention to the re-establishment of their film studios.

One of the first post-war Polish movies to be shown here was Alexander Ford's imaginative study of Chopin entitled "The Young Chopin". The latest was Mr. Ford's intensely nationalistic "Teutonic Knights", the first Polish wide-screen color epic.

During the time between these two films, the Polish cinema has become the talk of the western world. Its films have fallen roughly into two groups: war stories showing German atrocities, and sophisticated and critical comedy-dramas that make western observers wonder how they can be made in a Communist society.

We have been fairly lucky in Toronto in being able to follow the development of post-war Polish cinema, which we have not been able to do with Czech, Hungarian or Yugoslavian movies.

There were: "The Last Stop", "Border Street", "The Treasure" and "Five Boys from Barska Street". The change became noticeable with "The Last Day of Summer", "The Eighth Day of the Week", "Eva Wants to Sleep" and Wajda's celebrated "Ashes and Diamonds". At the festivals and film societies we saw "Kanal", "A Generation", "See You Tomorrow", "Answer to Violence" and "The White Bear".

(CONT. NEXT PAGE)

(CONT. FROM PREVIOUS PAGE)

In these films the techniques of Polish film-making are frequently inventive, virile and tremendously compelling. But it's in the movies that haven't been shown here that these qualities are seen at their best - movies such as the late Andrzej Munk's "Bad Luck", about a little man who attempts much but achieves nothing between the years 1930 and 1950, and his "Eroica", an examination of futile heroism.

There is Kawalerowicz's controversial "Mother Joan of the Angels", in which a group of 17th century nuns are possessed by demons, showing the Polish gift of allegory in its most subtle form. To western audiences at Cannes it seemed a study in seduction, but to the Poles it was a revelation of political corruption.

Andre Wajda has made a remarkable film called "Samson", in which a French actor, Serge Milan, plays a Jew in the Warsaw ghetto under circumstances which suggest those in the biblical story. Wajda has now broken away from war-time themes, and followed this with a study of youth in present day Poland entitled "Innocent Sorcerers".

Another strange example of Polish experimentation in character-relationship and setting is Jan Rybkowski's "Tonight A Town Dies", shown at the second Moscow film festival, and concerning two men who escape from a concentration camp only to die in the bombing of Dresden.

To some of the other communist states, Poland is a "deviationist" country, particularly where movies are concerned. Its films show no influence of Russian technique, they discuss sex openly, and they have become adept at using comedy and dramatic symbolism to say things which cannot be mentioned openly. Some times they run into trouble, as with Ford's "The Eighth Day of the Week". But Ford is still active and free, and few directors would consider making movies which did not have something to say about Polish character and environment.

(CONT. PAGE 19)

*Youth - Beauty - Glamour  
in Polish Films*





Wanda Korczewska  
in *The Other Man*

After a distinguished  
dealing with World  
directors now have  
on contemporary su

## BEAUTY &



Lucyna Winnicka  
heroine in *Mother*  
*Joan Of The Angels*

**T**he cry for beauty and glamour in Polish films finally found a receptive ear among writers and producers in Poland.

ed series of pictures  
War II period, Polish  
e a number of films  
bjects to their credit.

## GLAMOUR



Urszula  
Modrzynska  
known from  
Teutonic Knights





KRZYSZTOF CHAMIEC

# GOLDEN DREAMS L'OR DE MES RÊVES ZŁOTO



BOHDAN GŁĘSZKO



WOJCIECH JERZY HAS



STEFAN MATYJASZKIEWICZ



WŁADYSŁAW KOWALSKI  
ELŻBIETA CZYŻEWSKA

BARBARA KRAFFTOWNA

(CONT. FROM PAGE 14)

Documentary production is apparently given more freedom of expression, and Polish films of this kind are far more critical of their society than, say, NFB documentaries would dare to be of Canadian life. Three examples are "Warsaw '56", about the housing shortage, "Small Town" and "Souvenir from Calvary".

Also to be considered are the artistic cartoons made by the Poles and acclaimed at every festival, their puppet films and visually-conceived short subjects. Film advertising in Poland is a graphic art, and not the debauchery practised here.

The Polish cinema flourishes under procedures quite different from those followed by the film industry here; but the interesting fact is that the political system, which is considered by the West to be repressive, appears to offer film makers far more opportunities than the commercial system which we operate.

The next issue of *CINE World*  
will bring a supplement about

## *films from* **WEST GERMANY**

The word crisis stuck to the lips of the German film producers a few years ago becomes a current value. A recent great UFA combine of associated film producing companies promises the resurrection of the German cinema. Read the next issue of the *CINE World* which will bring you an informative account on the present state of the Film in West Germany.

## FILMS ON THE SCREENS OF WARSAW

According to the recently published statistics, 26 Polish films and 168 foreign productions have been screened last year in the cinemas of Warsaw. The total of 75,500 performances were seen by more than 17 ml. cinemagoers, this means an average of 14 performances per inhabitant of the capital.

### GERMAN PRESS ON POLISH CINEMA

*The West German weekly "Filmwoche" says the following:*

*"The Polish film art has demonstrated its poetic intellectual realism" . . .*

## FILMS IN POLAND

200 new films appear each year on the screens of Poland. The films are seen yearly by more than 200 mil. cinemagoers. Among the ten top films of the past, are 9 Polish feature films, and one French ("Rouge et Noir" with Gerard Philippe). The three top Polish films are: "Forbidden Songs", "The Treasure" and "Teutonic Knights".

### *On The Lighter Side...*

#### *Poles Eat Their Way Into Hospitals*

Warsaw. No traffic deaths were reported but this city of 1,250,000 had a record 1,500 ambulance calls during the two-day official Christmas holiday.

The Polish Press Agency said nearly all were cases of overeating and indigestion. The traditional Polish Christmas Eve meal has 12 courses.



## THE ENIGMATIC POLES

By Dilys Powell



It is from Poland that the unexpected in the cinema emerges. Before the French began veiling their views in the obscurities of time, the Poles were already making startlingly enigmatic use of the screen. Startlingly: one had come, after all, to expect from Eastern Europe plain statements and optimism.

Yet Poland it is which gives us the ironic allegory of "Two Men and a Wardrobe", and the phantasmagoria of "Kanal", and the bizarre study in the relations of Nazi and disguised Jew, "The White Bear". Poland, almost alone among the countries of once-Occupied Europe, recognises - in "Ashes and Diamond" and "The Past" - that Resistance, far from being simply a matter of black and white, can bring appalling moral dilemmas. And no cinema has expressed it better than the Polish, the fatal aftermath of war.

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The following prizes were granted to the Polish filmmakers by the Minister of Culture and Arts:

I PRIZE

Aleksander F o r d and cameraman Mieczyslaw J a h o d a for the film "KNIGHTS OF TEUTONIC ORDER."

Jerzy W o j c i k for camerawork of the film "MOTHER JOAN OF THE ANGELS".

Stanislaw R o z e w i c z for the direction and Stanislaw L o t h for the photography of the film "BIRTH CERTIFICATE".

II PRIZE

Kazimierz K u t z for the direction of the film "PANIC IN THE TRAIN", Witold L e s i e w i c z for the direction of the film "THE LAST BATTLE", and Jan R y b k o w s k i who directed the film "A TOWN WILL DIE TO-NIGHT".

III PRIZE

Kazimierz K a r a b a s z for the following documentary films: "MUSIC MAKERS", "PEOPLE ON THE ROAD", "WHERE ARE YOU GOING"; and Jan L o m n i c k i for the film "A SHIP IS BORN".



🏠 From T. Konwicki's pricewinning "Halloween"



Teresa Tuszynska and Jan Machulski  
in Konrad Nalecki's The Other Man

## FILMS

# The White Bear

By **WENDY MICHENER**  
Star Staff Writer

### "The White Bear"

presents the curious true story of a Polish Jew atomic physicist who escaped Nazi persecution for a time in the disguise of a white bear.

Directed by Jerzy Zarzycki, a prominent filmmaker of Poland's post-war generation, with insight and intelligence, this simple story of a struggle to live becomes a subtle psychological drama, and an effective picture of war-time society away from the battle-field.

### Flees To Resort

Escaping from a train going to Auschwitz, Henryk Fogiel finds refuge at Zakopane, the "Pearl of the Polish health resorts," with an exiled history professor. The professor makes his living by taking tourist pictures of the Nazi resort residents, with a big white bear.

The man inside the bear, an underground member, is killed soon after Henryk's arrival, and Henryk takes over the bearskin. The professor's daughter, Anna, was to marry the original bear-man and bitterly resents Henryk. But the gentle man gradually becomes as dear to her as the first white bear.

**THE WHITE BEAR**—at the Civic Square Theatre. Directed by Jerzy Zarzycki, produced by Film Polski, Warsaw. Screenplay based on a true story. In black and white, running time: 93 minutes. Consol Production release. Polish dialogue with English sub-titles.

Henryk Fogiel — Gustaw Holoubek  
The Professor — Stanislaw Milski  
Anna — Teresa Tuszynska  
Michal — Stanislaw Mikulski  
Major von Henneberg

— Adam Pawlikowski  
Lili — Lilliana Niwinska  
Captain Grimm — Emil Karewicz

As a Jew, Henryk must hide, but as a bear he can walk around freely, and even hug the officers' wives. It is the image of the tame bear among a society of savage human beings that give the film its visual and psychological power.

Commander von Henneberg, an aristocrat first and Nazi second, discovers that the bear likes music, and capriciously invites him into his drawing-room



during a concert party. Intrigued to find that the bearskin hides a man more intelligent than any of his fellow soldiers, he buys him from the panic-stricken professor.

### Bear-Baiting

There are many ways to tease a bear, particularly a Jewish bear with a university degree, and the commander takes pleasure in the cruel game. First he pretends to shoot Henryk, but later promises to protect him if only Henryk will reveal himself. The Commander wants to know what his prey feels as he stalks him.

"I live because they say I must die," Henryk explains.

Actor Gustaw Holoubek makes Henryk poignantly real without indulging in any heroics. Everything is in his eyes—the fear, the humiliation, and the understanding of everything that happens to him. He is a man constantly facing his fate.

In style, the picture is austere and restrained. The beginning seems a little slow to a viewer not already familiar with the story, but there is considerable tension as the hunters close in.

The music, by Stanislaw Wislocki is sparingly used and exceptionally fine.

One annoyance, I should mention; the German part of the dialogue is frequently ignored by the sub-titles.

Teresa Tuszynska

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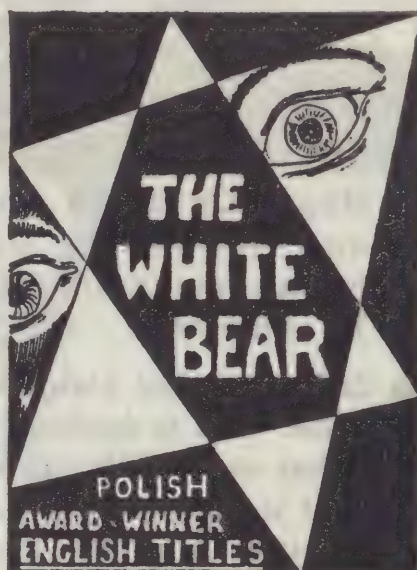
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# Toronto

● Negotiations between Bennet Fode and a group headed by Dick Ballantine regarding the takeover of the Newyorker apparently fell through. Bennet Fode remains.

● *Is it true that Canadians do not enjoy seeing themselves in films? One is inclined to believe it is so considering the fact that our exhibitors command a complete lack of interest with regard to features made here. It is therefore sad to note that domestic film makers have to go abroad to get their product shown. Just recently 3 Canadian features have had their world premieres in . . . London, Eng.*

● Two years ago a crew from Germany spent time here shooting outdoor scenes for the musical *Unter Fremden Sternen*, starring Germany's matinee idol Freddy Quinn. The film, in color, was recently shown at the Revue, Toronto's German movie house.

● Bennet Fode closed his Christie Theatre and we are told that the premises are dark for good.

● A Polish community hall in Toronto was converted into a studio a while ago. Using 3 cameras, a 16mm musical in color was shot there employing Polish singing and dancing stars from London, Eng. We are told that 45 mins. screentime is in the cans. Additional shooting will be done in New York, London, Paris. Producing this picture is Stan Lipinski a well known European cinematographer, credited in this country with the photography of a Heritage series for the CBC.

● Watch for the opening in Toronto of a new 16 mm art cinema.

● A first hand report on the fine color nude film wrongly labelled by Toronto's dailies as "Canadian" and also wrongly connected with well known Toronto names, will appear in the next issue of CINE World.



Hollywood's Mitchell Koval is the first American actor employed in a production behind the Iron Curtain. He plays a leading part in the Polish film *Visitors from U. S. A.*

\*\*\*\*\*

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## Sex Symbol...?

Robert Goulet sure is on his way to stardom. Mind you, he does not sing any better than he did while in Toronto. US-starmakers however must get the credit for developing Bob's personality. (-gw)



Bob Goulet



Don Borisenko

## I CAR 54...?

...of course not! He is another home-town boy, who in this picture strikingly resembles Officer Maldoon of the TV series. Don appears in "Nine Hours To Rama" a 20th Century production.



# ANSWER TO VIOLENCE

...superbly  
directed

By FRANK MORRISS/GLOBE & MAIL

There are impact and a sense of immediacy to *Answer to Violence*, the Polish film. When it was shown at the Stratford Film Festival, it proved one of the hits of that event, and moved this reviewer to remark that it would be a pity if it became a mere festival item.

Now it is being given to a larger audience and it deserves to be seen, not only for the vividness of an incident in The Second World War, but because of the undoubtedly brilliant work of Jerzy Passendorfer, a young director with a future.

Mr. Passendorfer has taken an incident from Poland's tragic summer of 1944, when German power was waning on the battle-fronts but Warsaw was still in the grip of the tyrants. Execution squads were active, and the underground was determined to avenge the death of citizens by murdering the head tyrant.

His executioners are a group of university students, and the attack on the German secret service headquarters must be planned with mathematical precision.

The scenario is compact. It builds toward the shooting of the Nazi chief of staff with taut power. The street fight explodes with an excitement that sends the pulse racing. The final tragic reels, in which the young attackers attempt to flee, are handled with a spare eloquence.

However, Mr. Passendorfer has not been content with the simple facts of melodrama. He has seen to it that human tensions are not forgotten.

The central, poignant figure is that of a seemingly self-sufficient liaison officer, wonderfully played by Bozena Kurowska. She must not allow emotion to affect

her judgment, especially since she is dealing with reckless, hot-blooded youths who are keyed toward excesses that might spoil the whole raid.

Although Miss Kurowska's performance is the most noteworthy in its understatement, the others in the cast are excellent.

It is in the end, however, a director's film.

It is actually hard to realize that it was filmed only two years ago, since it seems to be a documentary torn from the pages of history.

The film is Polish but carries adequate English subtitles.

---

## The Hamilton Spectator

### Polish War Film Grips Viewer

"Answer to Violence" the motion picture at the Delta Theatre is evidence that some remarkably fine talent exists in Poland.

Since its release in 1959, it has won the International Film Critic's Award at the San Sebastian film festival in Spain, and the International Theatre Critic's Award in Argentina.

\* \* \*

Mexico Film Festival 1961, awarded "Answer to Violence" the "Silver Sombrero" prize.

---

## WATCH FOR ANOTHER

*Konrad Godzinski  
Presents*

MASTERPIECE from POLAND:

## The White Bear

Diploma of Merit  
Edinburgh Film Festival

*... a film of unusual merit ...*

GORDON ALLEN

*Konrad Godzinski*

*Presents*

---

# THE WHITE BEAR

---

*Directed by Jerzy Zarzycki*

*Produced by Film Polski, Warsaw*



*Diploma of Merit Edinburgh Film Festival*

*Acclaimed at the Vancouver Film Festival*



*A Consol Productions Limited Release*



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# CINE World

A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING

